



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

**CARVED RED LACQUER VASE**

The best carved lacquer was produced at the Imperial Factories in Peking, during the reign of Ch'ien-lung (1736-1795), and is for that reason usually known as Peking lacquer. Carved lacquers are of various colors. The red lacquer derives its color from powdered red sulphide of mercury, or cinnabar,



CHINESE VASE  
Carved Red Cinnabar Lacquer

and is frequently called cinnabar lacquer. Occasionally the red is used in combination with other colors, as black, buff or brown. One of the striking features of the red lacquer is the delicate carving of the sunken ground-work in diaper patterns, similar to those which are found on Chinese porcelains.

Several fine examples of Chinese carved red lacquer have recently been added to the Museum collection. One of these is a large vase with four quadrilateral panels containing a figure scene. Another is a small circular box with cover, similarly, but even more elaborately, sculptured. The Chinese excelled in this style of work, but in gold lacquering the Japanese were pre-eminent.



### MEMORIAL RESOLUTIONS

At a recent meeting of the Executive Committee of the Board of Trustees of the Pennsylvania Museum and School of Industrial Art the following Resolutions were adopted:



The Trustees of the Pennsylvania Museum and School of Industrial Art desire to express their profound sorrow for the death of their associate, Charles Edmund Dana, which occurred on February 1, 1914.

Mr. Dana's connection with the Pennsylvania Museum and School of Industrial Art extended almost uninterruptedly over a period of thirty-two years. In 1884 he became a member of the Committee on Instruction of the School, and in 1895 he was elected chairman of the Art Committee of the Museum, which positions he continued to occupy, with a few brief interruptions, until his death. As a member of these committees and of the Executive Committee he rendered valuable services for many years, and was always ready to contribute his time and his broad knowledge on art subjects for the benefit of the Institution.

To the subjects of heraldry, arms and armor, tapestries and stained glass, Mr. Dana devoted especial attention. In all of these departments he was regarded as an authority and his advice was constantly being sought. One of the last acts of his life was the supervision of an educational exhibit illustrating the various processes employed in the manufacture of stained glass windows, which has been installed in the Museum near the Lewis collection of Swiss household glass.

As a member of the various bodies with which he was connected, Mr. Dana's actions were always dictated by a faithful desire to advance the common welfare. His approbation of work done at the Museum or the School was always received with confidence that the best judgment had been exercised, and his criticisms were always regarded as a surety that the work in question needed further careful consideration.

Mr. Dana was a man of noble impulse and by his earnestness of purpose greatly advanced the work of art training in this country.

By his death this Institution loses one of the most active members of its Board of Trustees and one of its most accomplished and versatile instructors, and the community at large one of its ablest members and foremost citizens.